HIS MAG FIGHTS AGAINST THE CUSTOMARY THE AVERAGE THE DULL

# RIPPED & TORN

No. 11

APRIL 78

only 25p
TRY ME

WE EXPERIMENT

INSIDE-

GEN X

ONLY ONES

RAPED

CHARTS

VILE TONES

NEW YORK DOLLS

DAVID BOWIE

JUBILEE

LEVI & THE ROCKATS

COMPETITION LP PRIZES

GLAM LIVES

# RIPPED & TORN

## and it starts right here!

## NO. 11.

## APRIL

ADD-RESS

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Park Street,
London W11

put together by:
Tony D.
with help from Skid de Sade and Grant McNally.
contributions from:

Yvon St. Amand (editor of Teenage News) for the NY Dolls poster.

Philip Vorster,
Jeremy Gluck,
Miss Nazi, Lashman!
photographs from:
Jem Gibbs,
David Yuratich,
Tommy Wicked, Walt Davidson.
thanks to: Johnny Waller (Kingdom Come) for his enthusiasm; Sandy Robertson for his typewriter; the girl in the tigerskin, tight, trousers at the Raped gig who made it all worthwhile again; Bowie Bureau
cartoonist: Phil Smee.
Glasgow Office: Kenny Crawford.
and this is getting ridiculous!

and not forgetting ALEX Ferguson

Sorry this issue was so late in coming out, hope the size and quality makes up for it. If not then thats your problem.

Inside theres an Only Ones interview, a Raped interview, a Billy Idol interview, a Levi & the Rockats interview, a few bits and pieces coming from diverse subjects as Perversion, Glam Rock, and Political aims. All I can say is that I believe in it all,

Went to see Rocky Horror Picture Show last month and it had quite an effect on me, it was a bit pointless doing a big thing about it tho' (couldn't get any stuff about it anyway), but theres a two page picture-review of Jubilee which I loved almost as much. Vive le decadence.

YES SIR, IT'S QUIET AND OFF THE BEATEN TRACK OUT HERE. I KINDA LIKE THE PLACE...
EVEN THOUGH SOME LOONY WITH A MEAT CLEAVER DID ATTACK ME AND TAKE MY ARM CLEAN OFF ONE DARK NIGHT!

on the disordered bed, writhing in pain and moaning, "I'm dying, I'm dying . . . He hurt me." As Alice later testified, "We tried to dress her, but found her clothing torn to shreds. Her shirtwaist, underclothes and even her stockings were ripped and torn so that one could hardly recognize what garments they were."

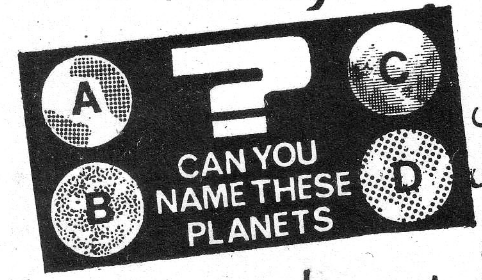
from Hollywood Babylon by Kenneth Anger

---

Lou Reeds new album is just too much – more of that inside – but Patti Smiths 'Easter' didn't excatly thrill me. I went to the, now famous, fanzine conference which was a bit of a farce and a basking in self-glorification exercise as it was mostly only Patti fans that showed. There were a few dissenters at the back (Hi, Alistair!) however, but any awkard questions were answered by Pattis fans rather than the woman herself, making it all rather pointless. She cut the b-side of her british

30p SPRAY SNEEZE POWDER

single, an unaccompanied Poetry recital, [redacted] we all got free albums and got them signed by the group (the more unscrupulous then sold them for a £5 to Honest Johns. Not me tho').


A
B
C
D
?
CAN YOU NAME THESE PLANETS

Italy wants punk paraphanalia. I got a letter from a Riddo with the suspect name of Danny Punk who runs a mag called 'POGO' (imaginative, heg), and also runs several radio programmes on three local stations (I knew you'd be interested now).

If you're a band with badges, stickers, posters, records and you want some publicity you could send some to:

Pogo, C.P. 3938,
Milan, Italy.

FREE TOMMY WICKED! (on the right)

Wayne County told me he was going back to a more campy, glamourous stage show. Thats good news, great news in fact.

In case you wondered, heres my top 10 favourite groups that are still going:

1 Adam & the Ants,
2 Lou Reed
3 The Only Ones,
4 David Bowie,
5 Electric Chairs,
6 Generation X
7 Raped
8 Siouxsie & the Banshees,
9 Levi & the Rockats,

*Wilf's arms
went round my waist,
as he turned me gently
towards him,
his blue eyes
smiling warmly.*

10 Lurkers.

---

Ivor Drumstick of The Dead collared me one night at the Vortex to tell me about how their lead singer had been killed in Paris, and that they were still going to carry on with a new singer.

KEEP ON THIS FREQUENCY FOR MAXIMUM HYPER-POWER

---

This bit of news coming up could be important to the more concienctous of you. I went to the Vortex last month and as I was going in a black guy was trying to get in but the bouncers were telling him to "Fuck off back to Brixton, no niggers are allowed in here. Theres a colour bar." I didnt go in, told two punks I met on the street what had happened and they didnt care at all (to cap it all one was wearing a Rock Against Racism badge.).

"Do I want to as big as Zig Zag? I want to be as big as Plagpost at least.

a different set of jaws.
THE ROCKY HORROR PICTURE SHOW
R

Theres a lashman in everyone of us.

---

Keep the faith,
Tony D.

New 'Punk' has got some incredible N.Y. Dolls pix. Check it out.

looks like we're the only ones left awake.

# •CHARTS•

Compiled from votes sent in by readers. Anyone can vote for this chart, and baby that means you! All you have to do is send in a list of your 10 current favourite singles and 10 current favourite l.p.s to the address on page 2. The more people who vote the more accurate the chart is, so c'mon help this mag keep the nationwide alternative chart going. Only 2 rules: 1/ only punk/punk related stuff. 2/ only released stuff.

## SINGLES

when the b-side has been voted for as well, it is shown.

- ▲ 1 Shot by Both Sides - Magazine.
- ▲ 2 What do I get?/Oh Shit - Buzzcocks.
- (2) 3 Anarchy in the UK - Sex Pistols.
- ▲ 4 Ready Steady Go - Generation X.
- ▲ 5 Borstal Breakout - Sham 69.
- ▲ 6 Rising Free TRB - Tom Robinson Band. (EP)
- (14) 7 Dont Dictate - Penetration.
- (6) 8 Pretty Vacant - Sex Pistols.
- ▲ 9 Jail Guitar Doors/Clash City Rockers - Clash.
- ▲ 10 Pretty Paedophiles - Raped. (EP)
- (1) 11 Complete Control/City of the Dead - Clash
- ▲ 12 Safety Pin stuck in my Heart - Patrick Fitzgerald
- (12) 13 How Much Longer - ATV.
- ▲ 14 New Rose - Damned.
- (32) 15 Control - Kim Fowley.
- (5) 16 God Save the Queen - Sex Pistols.
- ▲ 17 No Time to be 21 - Adverts
- (3) 18 Holidays in the Sun - Sex Pistols.
- ▲ 19 Denis - Blondie.
- ▲ 20 Emergency - 999.
- ▲ 21 Satisfaction - Devo (import)
- ▲ 22 Brickfield Nights - Boys.
- (28) 23 Call Me at Midnight - Cherie Currie. (imp.)
- (16) 24 Heroes - David Bowie.
- ▲ 25 All I Want - Snatch.
- (8) 26 Oh Bondage - X Ray Spex.
- (21) 27 White Riot/1977 - Clash.
- ▲ 28 Sick of You - Iggy Pop. (EP) (import)
- ▲ 29 Take Me I'm Yours - Squeeze.
- (50) 30 Rich Kids - Rich Kids.

: singles continued:

- ▲ 31 Read About Seymour - Swell Maps.
- ▲ 32 Looking After No. 1 - Boomtown Rats.
- (34) 33 No More Heroes - Stranglers.
- (15) 34 Love Lies Limp - ATV
- ▲ 35 Fly in the Ointment - Wire
- ▲ 36 Nervous Wreck - Radio Stars
- (24) 37 Flying Saucer Attack/Good Sculptures - Rezillos.
- (48) 38 Spiral Scratch - Buzzcocks.
- ▲ 39 Because the Night - Patti Smith.
- (20) 40 Fuck Off - Electric Chairs
- ▲ 41 Rockaway Beach - Ramones
- (30) 42 In the City - Jam
- (29) 43 Lies - Pleasers (EP)
- ▲ 44 One Chord Wonders - Adverts
- (7) 45 Orgasm Addict - Buzzcocks
- ▲ 46 Mary of the 4th Form - Boomtown Rats.
- ▲ 47 Blank Generation - Richard Hell
- (18) 48 Safety in Numbers - Adverts.
- (4) 49 Wild Youth/Dub - Generation X.
- ▲ 50 R.A.F./Kings Lead Hat - Eno & Snatch.

## ALBUMS

▲ = new entry
figure in brackets is records position in last issues chart.

- (2) 1 Clash.
- (1) 2 Never Mind the Bollocks heres the Sex Pistols.
- (6) 3 Heroes - David Bowie.
- (12) 4 Blank Generation - Richard Hell
- ▲ 5 Tell Us the Truth - Sham 69.
- (3) 6 Spunk - Sex Pistols (bootleg)
- ▲ 7 Kill City - Iggy Pop & James Williamson.
- (34) 8 Pink Flag - Wire.
- (33) 9 L.A.M.F. - Heartbreakers.
- (5) 10 Lust for Life - Iggy Pop.
- (24) 11 New Boots & Panties - Ian Dury.
- ▲ 12 Plastic Letters - Blondie.
- ▲ 13 Another Music in a Different Kitchen - Buzzcocks.
- (21) 14 Horses - Patti Smith
- ▲ 15 Blowin' Up A Storm - Whirlwind.
- ▲ 16 Crossing the Red Sea With the Adverts.
- (35) 17 1969: Velvet Underground Live.
- ▲ 18 Electric Chairs.
- ▲ 19 Street Hassle - Lou Reed.
- ▲ 20 Alternative Chartbusters - Boys.
- ▲ 21 Berlin - Lou Reed
- (31) 22 Beauty is Only Skin Deep - Cherie Currie (import.)
- ▲ 23 Jesus of Cool - Nick Lowe.
- ▲ 24 Easter - Patti Smith.
- ▲ 25 Songs for Swinging Lovers - Radio Stars.
- (32) 26 New York Dolls 1st.
- (20) 27 Damned Damned Damned
- (4) 28 Rocket to Russia - Ramones
- ▲ 29 West Coast Confidential - Steven T.
- ▲ 30 Too Much Too Soon - New York Dolls.

# ◆◆◆ ...AND THEY WERE...

The Only ones are: Peter Perrett (vocals and guitar),
John Perry (lead guitar),
Alan (bass),
Mike Kellie (Drums).

The Only Ones floated around the middle of the new wave last year, neither really ignored or exalted, putting out a rather excellent single on their own label which reached No.14 in the November R&T charts. It was a quirky little song called 'Lovers of Today', backed with an equally catchy tune called 'Peter & the Pets'. I liked it but didnt really take that much notice of the band until I got a hold of the Hope & Anchor live album and their track, 'Creatures of Doom', leapt out as the only truly inventive song amidst tiresome R&B retreads courtesy bands such as the Pirates and Steve Gibbons.
The camp vocal mannerisms were still floating round around when I noticed they were playing the Marquee so off I went. On they came and I dont think I've been so ~~rexx~~ rivetted to the stage o instantly won over since I first saw th Ants last June. The musi was rem in i ce nt of Roxy Mott/ Bowie/ T Rex/ Cockney Rabel all circa '73/'74, glam rock infact, but with a distinctly new feel to it all. Every lyric I caught was worth catching, with one intriguing snippet being "...Aleister Crowley said that". All in all it was quite a memorable evening.
When I went along to the studios where they were busy cutting their debut album for CBS there was a discussion going on between Peter Kodick (Snatch sleeve designer) and the group about their advertising campaign and single sleeve. The main element is to be a flowery wallpaper design, not exactly your usual photo of the group stuff, so I wondered, "Are you going for any particular market?"
John Perry was quick with, "We dont really think in terms of markets..."
Well whats all this promotion about? The wallpaper?
"The wallpapers to annoy people", was the only explanation till Peter Perrett explained that two years ago he used to sit staring at that same pattern wallpaper for hours when he used to live in a council flat. Interesting but not really answering the question if you notice. The same happened when I hit them with: "Is the Aleister Crowley mention significant. Is it a deep thing?"
Peter: The songs called 'The Whole of the Law'...
John: I lent Peter a copy of Crowleys 'Diary of a Drug Fiend'. I had to take it away because he was taking it too literally. It was endangering his health so I had to confiscate it.
Peter: (continues)...'Do What Thou Wilt Shall be the Whole of the Law' was the quote.
John: Which everyone interprets as 'do what you want' which isnt what Crowley was saying at all, he was talking about the will.

Actually this brings up another point:
Do you think you're songs might be to hard for Joe Public to understand?
"I dunno, I try and keep the melody lines catchy. If its catchy then the public will like it, even if the words are too heavy for them to take in" answered Peter.

...THE ONLY ONES—

John — Peter — Mike — Alan.

adding "Obviously I hope a few people will get into the lyrics."

Are you going to have a lyric sheet with the album then?

An emphatic NO!! from everyone, John explained: "we dont need explaining. Thats one thing that bothered me about the Nick Kent interview was that it attempted to explain us. Mystique is the opposite of explaining."

Oh, so you think you've got mystique then?

"Its not for me to say".

What would you say if someone called the Only Ones glam rock?

"I'd ask them if they wanted a bowl of cornflakes" replied John.

But the single has that sort of feel, glam feel.

"Like who? Marc Bolan or Slade? That is incomprehensible to me, quite honestly, I cant answer that. If thats what it is to you, fine, but its certainly nothing we ever thought about", said good ol' John.

So is there anything subversive about The Only Ones? The lyrics?

John: No, we dont plan to be subversive, we dont plan to be innocuous either. I think if it has that effect on one good. I mean we're into shaking things up but we're not into copping a revolutionary pose. We're apolitical. Peter writes love songs, perhaps love songs of a subversive nature.

We're into pop in a sense. I mean I love 'the single' as a form, a hit single is the way to embed yourself in the national conciousness rather than just be a cult. We want to have an effect, an empire.

Would you use that power in anyway?

John: Yeah, I think we would. Its not concious, its not a contrived "Hey when we get to No.1 we'll do this and do that". We dont preach, we're not preachers. If we do anything its by example, I think Dylan is a good comparison in terms of the way he's had an effect. Thats the manner we'd have an effect rather than, say, conciously plan world domination, which is how Devo strike me. I find them contrived pap, bullshit.

We have an effect by what we are, the Only Ones are four strong individuals. Dylan had a protest period okay, but I mean from the period of Dylan which I like which is after that, from 'Highway 61', I mean that had an enormous effect on me. Not because Dylans words said "you must do this you must do that", it was just an attitude. I think the whole thing of influencing people is more effective when its subliminal. I think thats the way the Only Ones work. Peters mystique, for want of a better word, is intangible. You cant explain it.

If you say something strong, and I think the statements we make are strong in their own right, they're going to have an effect on people. Its not like we sit down and say, 'lets make this person think that and this company think that' the way that maybe Tom Robinson does.

To me that is such a silly unsubtle approach, I think what we put across is subtle and probably more potent as a result.

Well what are you putting across subtly then?

John: I dont think that needs explaining. You've seen the band, it must have had some effect on you.

Peter: No, he couldn't hear the words really onstage. If you can just make people think about themselves, understand their emotions.

John: Peters lyrics make positive statements that are subtle in nature, and explain themselves far better than either of us sitting here trying to explain them to you. And also you dont get them across any better as a result of explaining.

Speaking as the person who didn't write the lyrics I'd say there's definitely something there in Peters lyrics for those who are not incapable of (pause)... for people who it means something to it'll mean something to. Its not lyrics simply because you've got to have a certain number of lines in a song, there's no filler, no padding.

Peter: I cant stand either pretentious lyrics or lyrics that are just written to sound good.

John: I spent three or four years not working with people 'cos the stuff they were doing just offended me ...which was why I was glad when I came into contact with Peter because what he's doing is subtle enough to...

Peter: (interrupting) Its not subtle!

John: (put back) Well, its not obvious.

Okay, okay thats enough. Although this may sound pretentious reading it in the cold light on the bus or wherever you read R&T, but listen to the album, out soon, and maybe then you'll find out how subtly it may effect you, and the things put forward by John perry could fall into place.

interview by
Tony D.

# SINGLES

pic by Jem Gibbs
JOH
NNYM
OP
ED

The same as last month I'm only really reviewing the good singles I got this month ( there wasn't as many this time, I'd only buy the first three if I saw all of them in a shop and was buying singles)

First off is a big suprise to me:

JOHNNY MOPED:
Darling Lets Have Another Baby/ Something Else/ It Really Digs. ( Chiswick).

Although I still cant stand, or understand, the way Moped is respected as being some sort of Syd Barrett mad genius, I have to say this is at least seventeen times better than I thought he was capaple ~~at~~ of.
Its slow, and (gaspo!) melodic even, and perhaps the best way to describe it is to say it's to the Mopeds what 'I Wanna be Your Boyfriend' is to the Ramones. And its just as good.
When I interviewed Johnny last year (yes, I'm one of the few people to actually speak to him, and I can tell you he's ~~not~~ no perverse genius, jus' plain d-u-m-b) he said he just loved rock & roll, On the b-side of this record he shows he hasn't got a rock'n'roll voice as he struggles thru Eddie Cochrans 'Somthing Else', which is one of those songs that are nearly impossible to make sound bad. They dont.

No.2 THE FAST.
Boys Will be Boys. (CBS)

"Good morning Campers!"
The only reason this aint top is because its been out for over a year on the import Max's Kansas City Vol.1 album , only now getting a British release on CBS.
Its highly camp pop, not as alienating as someone like Sparks although there is a similarity, complete with falling over the drums finish that no home should be without.

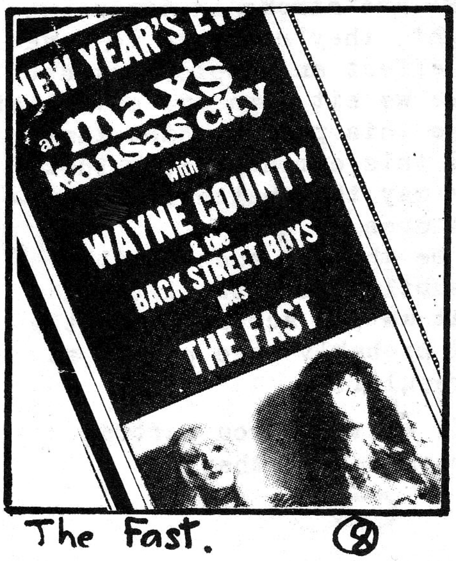
This crowd could well be better than Blondie, I'd love to hear more from them and soon.

"Some Boys call me crazy coz I joined the navy, Shouting 'Ships Ahoy', Boys will be boys". The Fast.
"If wearing make-up is what punk is then you can fucking well count me out, if this is what punk is all about I dont want any part in it" (Jimmy Pursey after Ants played the Vortex).

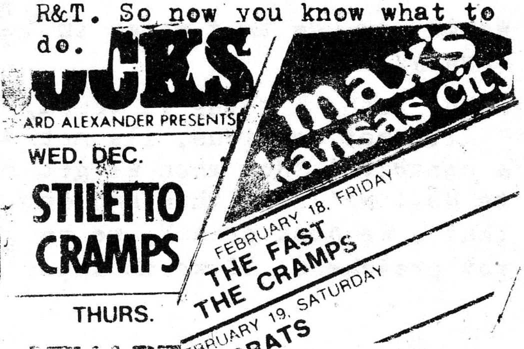
No.3 THE CRAMPS.
Surfin' Bird/ The Way I Walk. (Vengeance, import)

. The most promising New York band delivers the goods with their first single (on their own label)? Well sort of. Theres only two things wrong with the A-side; it goes on for far too long (with a minute and a half chopped off the effect would have been far greater), and the Ramones have already done it better.
The b-side however is sheer surfin'-rockabilly-trash punk pleasure (and you cant say much more than that!).
You may well baulk at the import price for a single you always end up taking off before it finishes (much like 'European Son' on the Ist Velvets album), but buy it and you ~~x~~ can say next year that, 'I was into them ages ago' when their fourth single hits the British charts next year.
Oh yeah, this is reccomended by the Scottish Office of R&T. So now you know what to do.

Reviewed by Tony D.


NEW YEAR'S EVE
at max's kansas city
with
WAYNE COUNTY
& the
BACK STREET BOYS
plus
THE FAST

The Fast.


CBS
ARD ALEXANDER PRESENTS
WED. DEC.
STILETTO
CRAMPS
THURS.
max's kansas city
FEBRUARY 18. FRIDAY
THE FAST
THE CRAMPS
FEBRUARY 19. SATURDAY
RATS

"She was such a lovely child,.. now there she is...

Patty Hearst.

...with a gun in her hand.

WE LOVE YOU TANIA

NO.[illegible]. PATTI SMITH
Hey Joe/ Piss Factory
(Sire).

Patti and the boys and Tom Verlaine at their most potent, starving revolutionary best. Just recently Patti seems to have had this aura of "I lost my incentive somewhere between CBGBs and sitting around in an endless tour of Europe promoting product but if I dont admit it I'll get by" that becomes more apparent if you compare this re-release from '74 with her new single, 'Because The Night' on Arista. Essential, unless you got it first time around on the b/leg.

The rest:

JOHNNIE ALIAN:
Promised Land (Oval Stiff)

Been out for awhile and done nothing, as it did when it was first released in '76. Cajun-hillbilly style interpretation of Chuckle Berry song, complete with accordian break, that sounded like 'just rock & roll' to one of this months contributors, but sounds just fine to me.

THE SKIDS
Charles/Reasons/Test Tube Babies (No Bad Rec.)

From the den of iniquity that is Dunfermline, its the best punk record to come out of Scotland yet. Suprisingly good arrangement on the a-side, only let down by the trite lyrics and the undistinctive vocal. Promising start for a band who have all the disadvantages of being so far removed from the heart of it all.

ATV
Life After Life/ Dub
(Deptford Fun C

Ye gods!! Its nightclub blues piano, thought I on first hearing. Its a bit subtler than the tremendously popular 'How Much Longer' and as such will probably get lost amongst the plethora of hot punk releases that churn out daily (ha ha ha).

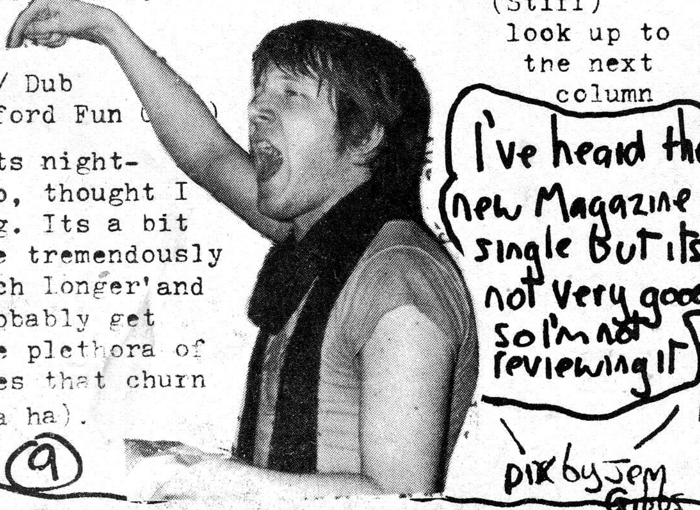
Its better onstage, more hard edged and vicious. On record Mark sings "The commies and the facists they wont care when you are dead" as if its the twenty-fifth take and he's bored sick of the song. Not a good appetizer for the album anyway.

WIRE:
Fly in the Ointment (harvest)

It beats the hell out of their turgid l.p., not that thats difficult to beat, with a little tune rearing its head amidst the Wire trademark of unremitting walls of grunge. Neat lyrics, but as for a message/importance/artyness even they make nice inconsequential noises.

THE SUBS:
Gimme Your Heart/Party Clothes
(Stiff)

look up to the next column


I've heard the new Magazine single but its not very good so I'm not reviewing it

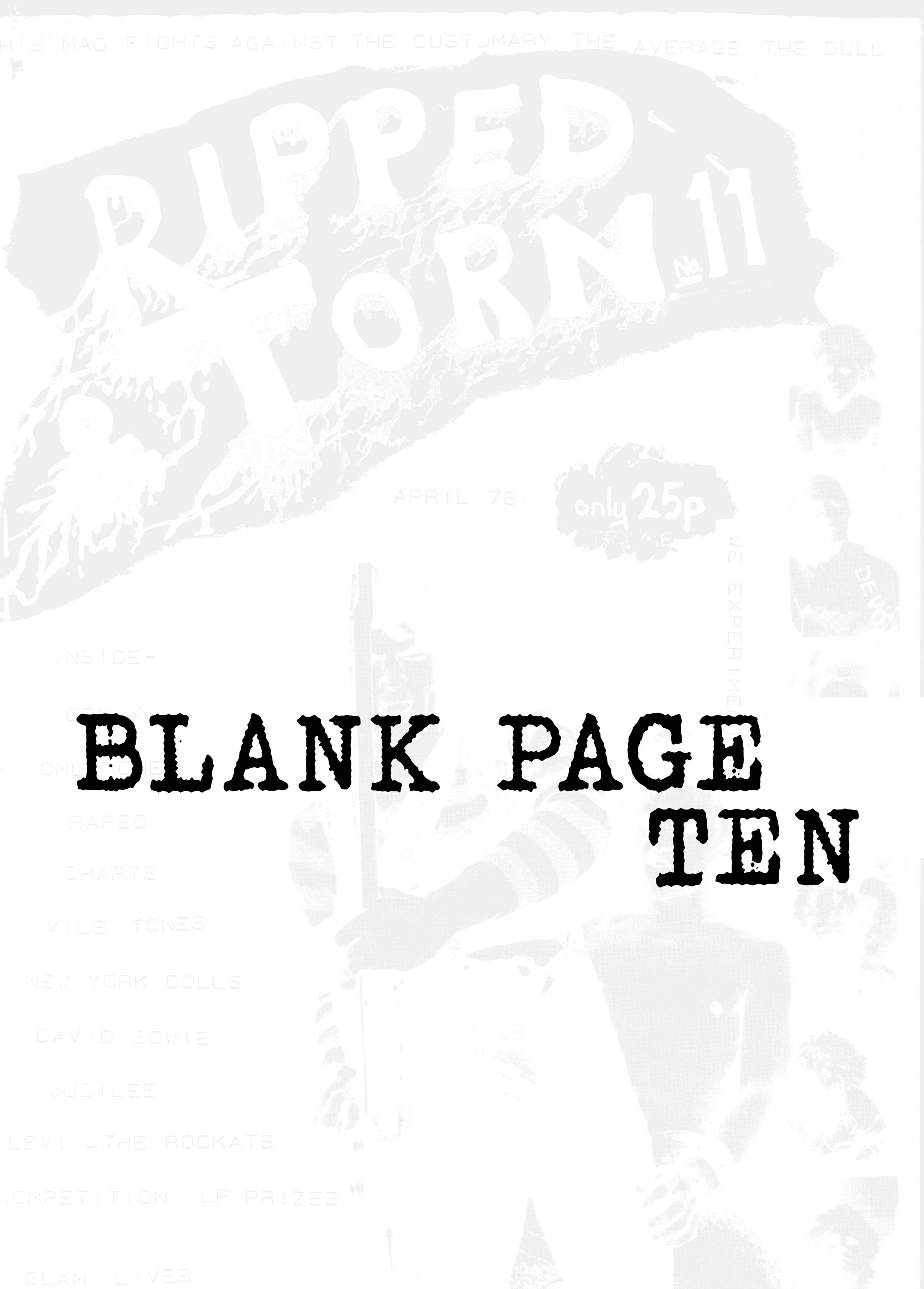
Here we go,

we were just talking about Scotland, and this is another crowd (that used to be called the Sub-Humans for awhile) from the place. This reeks of inferiority, a bit like a football team thats accepted the fact they'll never get out the fourth division and just settles down to playing entertaining stuff. Nice enough for all that, even if the singer has a bad case of sounding like the Saints.

Thats about all the semi-decent singles I can think of just now, I'll make it clear tho' that even if Adam Ant and Sean Purcell both love Devo I still think they're dangerous crap.

still nothing.

pix by Jem Gibbs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GLAM LIVES

# BLANK PAGE TEN

# Now THIS is the spirit

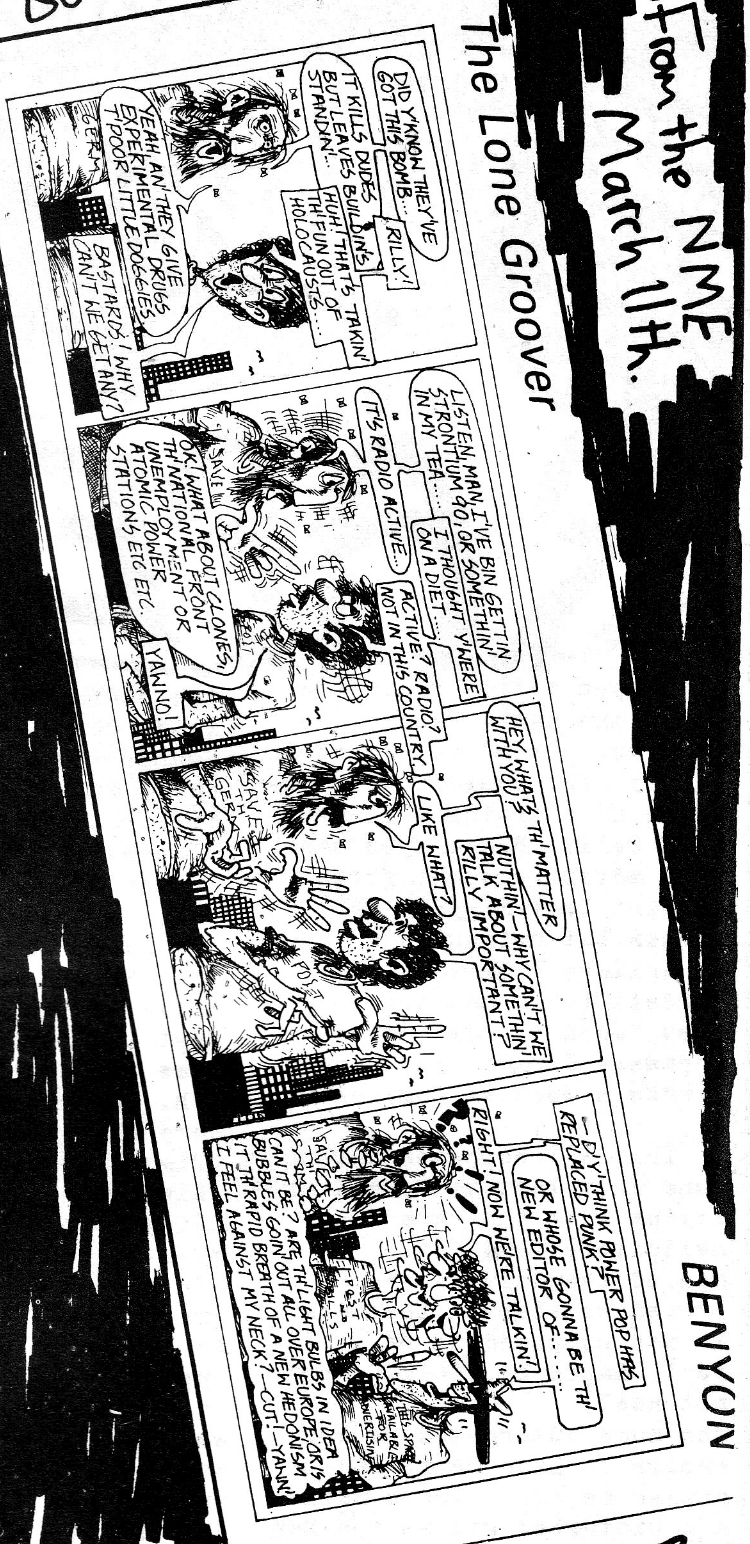
a contribution that made me realise RAT had strayed from its original course ("its not only rock&roll").

Recently while on a visit to the capital I procured a copy of RAT. While I enjoyed what I read I do not think you have explored the full potential or do not realise the potential that is there. Producing a fanzine you give yourself and others a chance to express and give vent to their feelings as I am now doing. Therefore I suggest that while you review all the current singles and albums, which is fine, you also use RAT as a weapon to hit back at what you and I see as the injustices in this country. People such as the Sex Pistols and the Clash do this in the form of music and songs, there cannot however be thousands of Sex Pistols or Clash bands. There is only one Johnny Rotten, he does things his way and uses his talent, use yours, write, fight, knock people, criticise. Your fanzine goes out to the youth of this land, use RAT to unite them. That is what punk is about, hitting out.

Well you said any contributions would be welcome, heres mine - for the time being I hope you do do something and change and fight the authority, commercialisation (power slop, Boy, Seditionaries) and all the other vermin that try to keep us down, lets show them we've got a voice (you've got the paper) bloody use it, dont just sit complacent on your backside.

yours, Philip Vorster.

BUT...



From the NME March 11th.

The Lone Groover

BENYON

DID Y'KNOW THEY'VE GOT THIS BOMB...
RILLY!
IT KILLS DUDES BUT LEAVES BUILDIN'S STANDIN'...
HUH! THAT'S TAKIN' TH' FUN OUT OF HOLOCAUSTS....
YEAH, AN' THEY GIVE EXPERIMENTAL DRUGS T'POOR LITTLE DOGGIES.
BASTARDS! WHY CAN'T WE GET ANY?
GERM
LISTEN, MAN, I'VE BIN GETTIN' STRONTIUM 90, OR SOMETHIN' IN MY TEA....
I THOUGHT Y'WERE ON A DIET....
IT'S RADIO ACTIVE...
ACTIVE? RADIO? NOT IN THIS COUNTRY.
OK. WHAT ABOUT CLONES, TH' NATIONAL FRONT UNEMPLOYMENT OR ATOMIC POWER STATIONS ETC ETC.
YAWNO!
SAVE
POST
HEY, WHAT'S TH' MATTER WITH YOU?
NUTHIN' - WHY CAN'T WE TALK ABOUT SOMETHIN' RILLY IMPORTANT?
LIKE WHAT?
SAVE THE GERM
POST
— D'Y'THINK POWER POP HAS REPLACED PUNK?
OR WHOSE GONNA BE TH' NEW EDITOR OF.......
RIGHT! NOW WE'RE TALKIN'!
CAN IT BE? ARE TH' LIGHT BULBS IN IDEA BUBBLES GOIN' OUT ALL OVER EUROPE, OR IS IT TH' RAPID BREATH OF A NEW HEDONISM I FEEL AGAINST MY NECK? — CUT! — YAWN!
SAVE THE
POST BILLS
THIS SPACE AVAILABLE FOR ADVERTISING

Just how many of us still believe in punk as a weapon to fight against authoritarianism? Is Benyon right, or is there still lots of Philip Vorsters around?

The
veliest
mirror
girls are
always
in The
Sun

SPRING ROMANCE SPECIAL

THE TRUTH ABOUT YOUNG Love

4-PAGE PULLOUT INSIDE

PIX by David Yuratich

# AND RAPED

Once upon a time there was a young man named Fabian Kwest (22) who placed an advert in a paper for musicians interested in starting a T. Rex, N.Y. Dolls, Bowie type band. This advert brought forth bassist Tony Baggett (23) and almost-but-not-quite member of Spiders From Mars, Sean Purcell (19), and together they found 'Paddy', their Japanese drummer who hardly speaks a word of English.

This all happened during June/July last year, and after toying with the name 'The Solicitors' and 'Rape' they called themselves 'Raped' ("when we started the idea of it was supposed to be political, Raped by society, but not now").
The name interested SoUNds enough to have Geoff Barton assign me to review a Raped and Disturbed gig at the Man in the Moon in September. Unfortunately the gig was cancelled, [redacted] and I never saw their name advertised at any gigs near me ( although I got a good report [redacted] from a friend who saw them supporting X Ray Spex) again.

Then, towards the end of the year, a French acquaintance enthused about a new E.P. by Raped, and I had to admit it was pretty good. [redacted] A few weeks later the storm broke. Rough Trade banned the single, Sounds and NME picked up on it which led the Daily Mirror to do one of their "These Sick Men Must be Jailed" stories which led to... not much. Seemingly the name, coupled with the 'Pretty Paedophiles' title of the E.P., was just too strong, too extreme for people to stomach. Some would say they were also too irresponsible (Time Out: "we dont approve of this groups name as it glorifies oppression" etc) but to me it balanced on one thing: If the music was a load of crap then I would have said it was a buncha no-hopers grasping for fame with cheap publicity tricks. But if the music was good, that was all that mattered. Plus of course, flash and outrage and talent and distinctive looks is what rock and rolls all about anyway, [redacted] [redacted], and Raped have all in abundance.

When I told people I was going to interview Raped they said, "dont you know they're a gay band. They kiss onstage and stuff". I didnt, but it didnt alter my opinion of them, in factit gave the whole thing a risqué air.
I wasn't suprised, therefore, when the interview started off in a gay bar, the group constantly clowning around (mainly about their sexuality, who was and who wasn't) and the noisy atmosphere didnt help the tape recorder much so we left there and went to quieter surroundings. The background noise stopped, the clowning didnt, probably due both to the drink consumed and the fact that they'd just come back from a trial, in the midlands, where they'd been fined £175 for dangerous driving, and needed their spirits lifting.
To the interview then:

Question: How would you musically describe yourselves?

Sean: I think our music is secondary to our visuals. Recording-wise we put everything into it but visually we go the whole hog.

Fabian: One paper called us perve- rock.

Suddenly it's spring... and romance is in the air.

**Tony:** The thing is, okay Seans a good looking singer, this means the band gets a teeny bopper image. We cant help that.

**Sean:** What I try and do is write a song like a story. Thats one thing you'll find in the majority of our songs, a story. Like in 'Cheap Nights Out', our new single, its about a bloke who cant afford to go out at night so he stays in reading sort of porno literature. The b-side is 'Baby Sitting'.

**Question:** Is 'Baby Sitting' about paedophilia?

**Alan (their manager):** No, its nothing

**The rest:** YES!!!!!

**Fabian:** Yes, yes it is, its terrible! (puts on Ian Dury 'dirty-ol-man' type voice), 'Young Boys, (makes a throaty growl), we take their pajama bottoms off and we bugger them!

**Tony:** In what we're doing theres nothing about paedophilia...

**Sean:** There is.

**Tony:** (continues)...that just happened to be the title of the E.P.

**Fabian:** I've never collected stamps in my life!

**Sean:** With me, I'm into young schoolgirls anyway. Not six or seven year-olds, sort of mature schoolgirls. Eleven, Twelve.

**Tony:** I thought it was the stupidest title I'd heard in my fucking life.

**Fabian:** I liked it.

**Tony:** Its irrelevant to what we're about anyway.

**Question:** Well what are you about?

**Sean:** Its all been said before, 'we're out to enjoy ourselves' but (pause) we're obnoxious in a slight way. I think people look on us as cheeky sort of louts, cheeky but sort of friendly.

**Alan (manager):** The basis of the band is punk, but with a teeny bop image.

**Fabian:** I've heard people say we're the flashier side of punk, 'punk with dazzle'.

**Question:** What is the song 'Normal' about?

**Sean:** It is aimed at alienating fucking people that we dont like, people who stare and sneer at us on the street cos of what we wear.

**Fabiam:** Anybody who turns around and who's different, its (the song) saying, 'before you start laughing at them are you so fucking normal yourself. Think about that, you who think you're so fucking wonderful'. Its a civil rights song.

**Sean:** If people come up to me in a gay pub and say 'are you gay or are you normal?'. I say 'well I think I'm normal, other people might not, you might not, my old lady might not, but I think I'm normal.

**Question:** Have you any message for the youth of Britain?

**Fabian:** Dont listen to Mr Man, who'll tell you what to do.

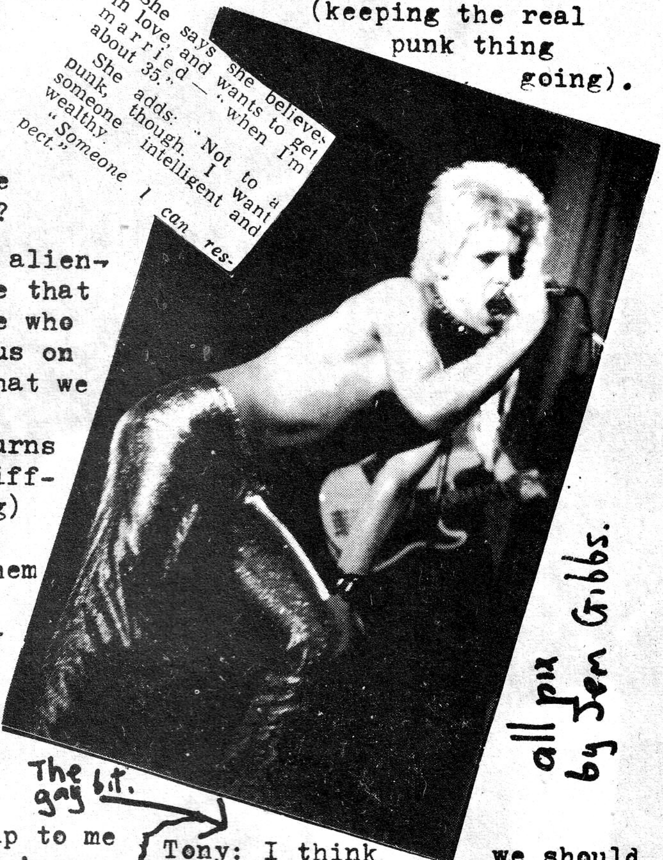
**Sean:** Dont listen to any fucking power-pop cos thats the way thats gonna mislead you back to where you started.

Listen, THEY are saying punks finished. There's no way it is. Even if the safety pin bits out, well fair enough, but theres still a fucking hard edged punk following, theres no way they're going to fall for the trap of power-pop.

Put it this way. Its been a good fucking two years, punk, I hope it goes on for another two, and longer (hear hear-R&T). Its done more for racial harmony than anything else has done.

**Sean:** Its all sort of underground bands at the momant. Siouxsie & the Banshees, The Ants, The Slits, us, and Menace to a certain extent.

(keeping the real punk thing going).



She says she believes in love, and wants to get married — "when I'm about 35."

She adds: "Not to a punk, though. I want someone intelligent and wealthy.

"Someone I can respect."

all pix by Jon Gibbs.

The gay bit.

**Tony:** I think we should get this straight. Fabians gay, no-one else is.

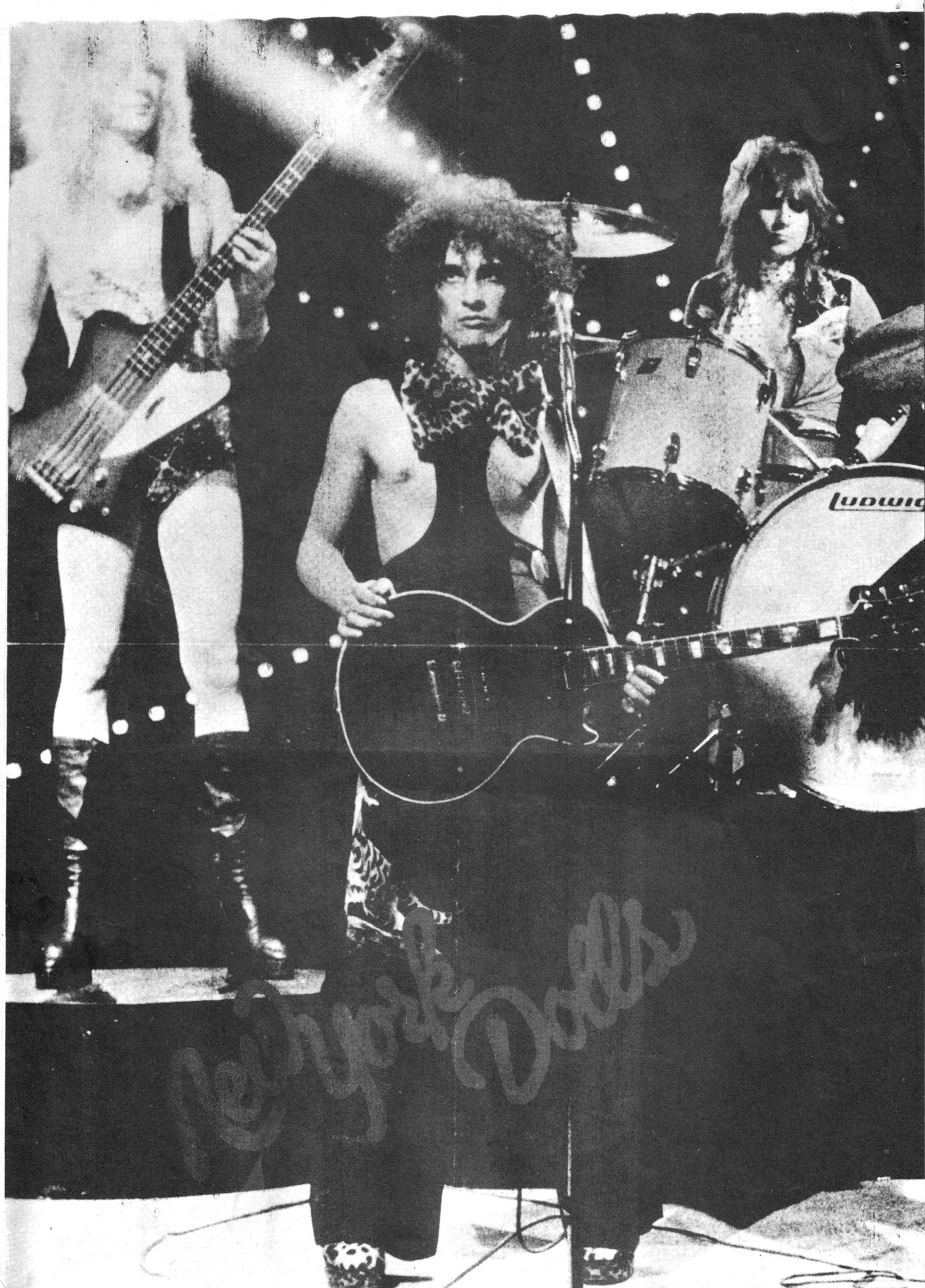
(they specifically said to put this next bit in)

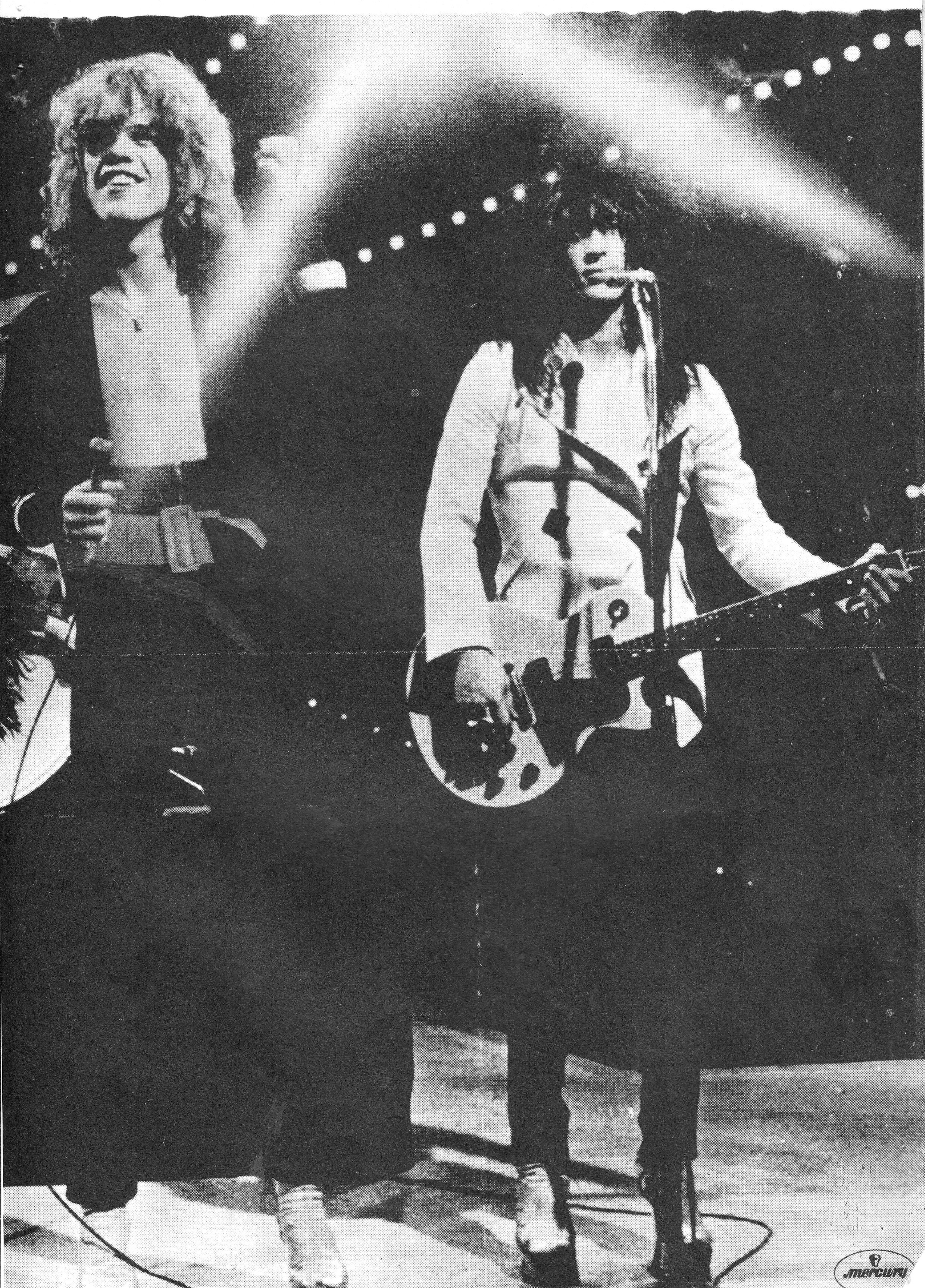
Reasons Why They Dont Like Tom Robinson.

**Sean:** Straight people look at him and think 'oh he's not a bad looking boy, if all gays are like that I dont mind'. Yet if they see an old queen mincing around Piccadilly the same people'll turn round and say "look at that fucking queer" and all that. He's creating a false image.

Sean Purcell.

ROMANCE REALLY IS THE SW THING


Ludwig
New York Dolls


mercury

# and suddenly RAT has COMPETITIONs?

WIN FREE L.P.S HERE

AND YOU KNOW WHAT THAT MEANS ?
THE WORLD ENDS 5.30 TONIGHT
RECORD MIRROR IN FINANCIAL TROUBLE AFTER POWER-POP DISASTER SHOCK
SURPRISE ME...

Well it means that CBS offered me 10 copies of 'Maxs Kansas City: New York New Wave', the recently released album thats only been available on import till now, to give away as competition prizes. I thought to myself, well heres an easy way to get 10 lps for myself, so accepted. Unfortunatly more responsible persons said I'd better do it properly or CBS might take their albums back, so here it is:

You( yeah you, who else didya think I was talking to?) can win one of these albums (that are infact pretty good. It includes Cherry Vanilla, The Fast, Harry Toledo, Pere Ubu John Collins Band, Suicide, and three tracks from Wayne County) by just answering these questions:

1/ How many bands on this l.p. have gone on to make l.p.s of their own? (all bands on the l.p. are listed above)

2/ Which group comes from Cleveland? (c'mon make a guess, its not John Collins anyway, thats a clue)

3/ In which Marc Bolan song do the words 'Maxs Kansas City' crop up? (Ha Ha Ha got you now. Right, it was either 'Telegram Sam', 'Born to Boogie' or 'Baby Boomerang'. It might have been 'Hot Love',)

4/ If I said 'Electric Chairs' to you, would you think; Harry Toledo, Cherry Vanilla, or Wayne County ?

5/ Which group is Mrs. Zone most proud of?

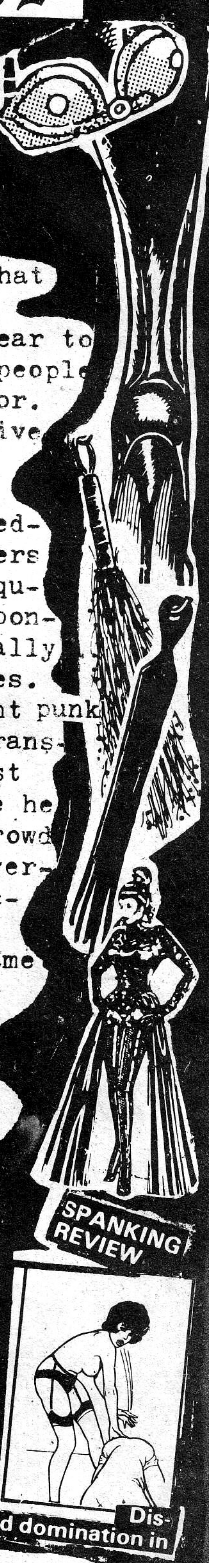
Thats them all, and I think they're far too easy . All entries must be in by May 1st, 10 winners will be picked at random then.

my decision final, so there

I have wondered whether those who threaten suicide always mean what they say. What do you think?

DO YOU KNOW ANYTHING ABOUT THIS, YOU . . . YOU SMUG-LOOKING BLIGHTER?

# LASHMAN



(I'd better explain that this is about S/M)

Punk would appear to have helped a lot more people than its given credit for. For not only does it give freedom of mind to the kids, it also gives a great deal of this freedom to the growing numbers of leather and rubber queens, M/F dominators, bondage freaks, and generally any S/M interested bodies.

In fact at a recent punk gig I overheard a male transvestite say that, at last he'd found a place where he could stand amongst a crowd of people and not get everyone staring at him, because of his appearance . Not evryone under the name of punk can accept these people, but well thats another issue.

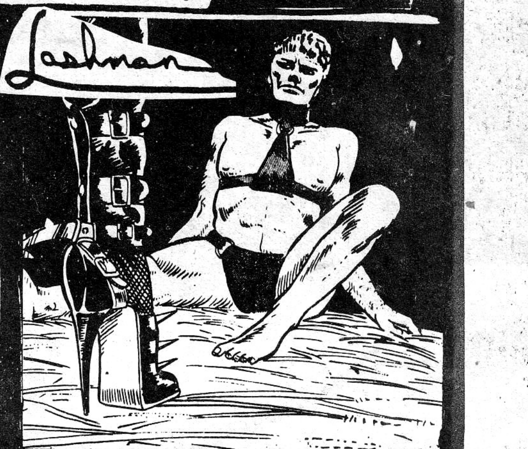
Lets face it, it's still a very underground item, apart from on a fantasy level. You must have had some desires now and again to humiliate or be humiliated to orgasm.

Personally I'd like to hear from anyone who's more than a bit interested in this sort of thing, as the Ants say: "Its time to come out of your closets, reveal your sexual bent, bring it all out in the open, we could use your decadence".

DESIGN:SKIO

all I remember was the delicious crack of the leather as it bit into his backside. I was panting with exhilaration as Mrs. Grice allowed him to crawl back into the kitchen. It was then that she told me about the which she select circle of women to which she belonged, and asked me if I would like to join.

FANTASY OR FACT?



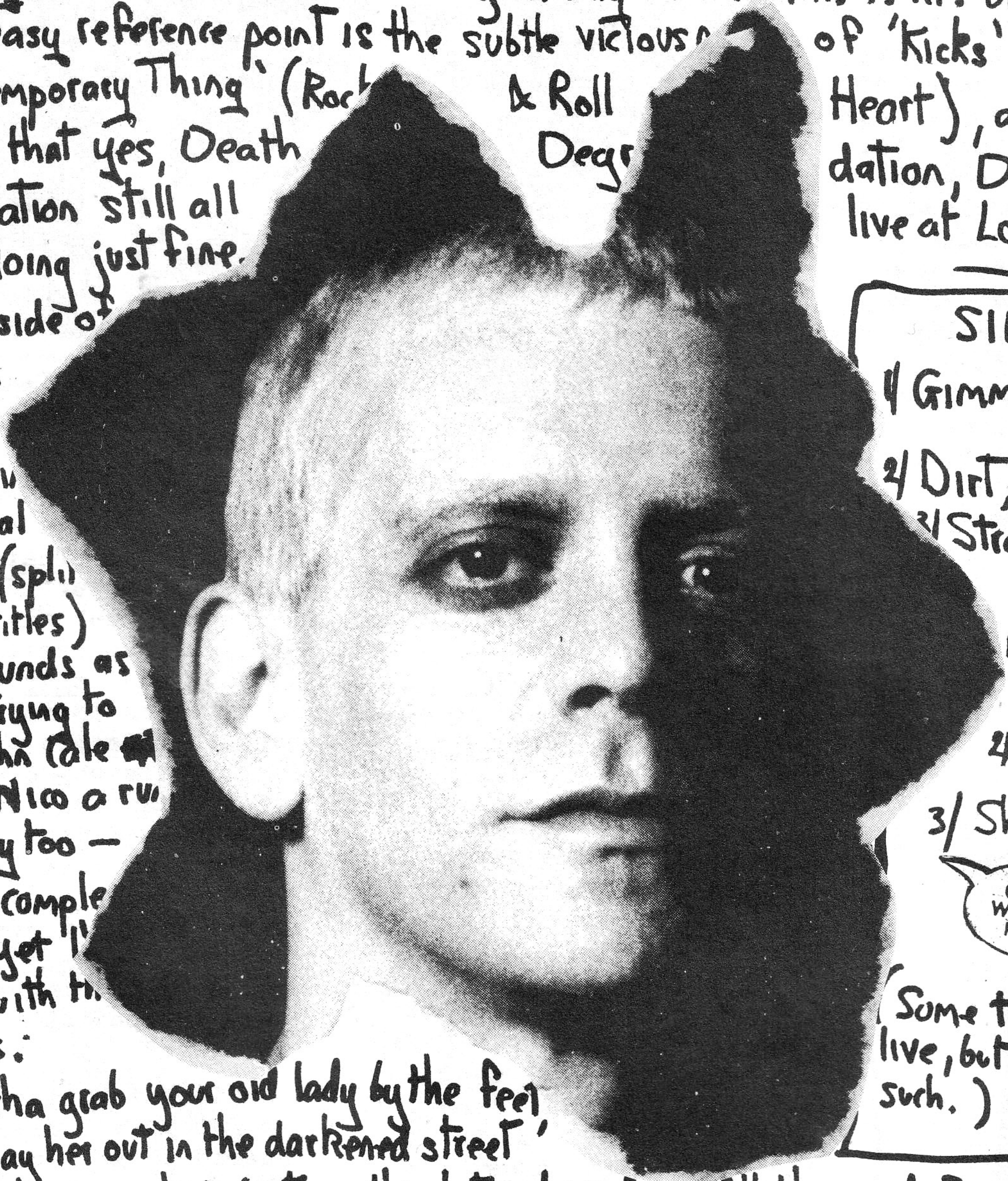
# LU RID DOES IT AGAIN

(Number Three in a series of Ten)

Street Hassle / Lou Reed (Arista).

With an album like this, Lou simply shows that all competition should have stayed out to lunch, theres no-one in his league who can touch him on a good day ... and this is his best yet.

An easy reference point is the subtle viciousn of 'Kicks' (Coney Island Baby) and 'Temporary Thing' (Roc & Roll Heart), a quick look tells you that yes, Death Degr dation, Decadence and Damification still all live at Lou Reeds address, and are doing just fine.



The first side o the album is dominated by the 11 mi ute conceptual title track (spli into 3 sub-titles) — which sounds as if Lou is trying to out-Cale John Cale, and giving Nico a ru for her money too — that works completely, and as yet I' not bored with th full 11 minutes.

SIDE ONE

1/ Gimmie Some Good Times
2/ Dirt,
3/ Street Hassle.

SIDE TWO

1/ I Wanna be Black,
2/ Real Good Time Together,
3/ Shooting Star,
4/ Leave Me Alone,
5/ Wait.

COME WITH ME, KID!

(Some tracks are recorded live, but aren't credited as such.)

"Why dontcha grab your old lady by the feet
And just lay her out in the darkened street
And by the morning she's just another hit and run". All this and Bruce Springsteen too! He slips in for a quick recital, sounding very much like Robert de Niro in Taxi Driver, and slips away again, uncredited.

The only bad number is 'I Wanna be Black', which is nightclub funk and disposable with it, but thats more than compensated for by the next track, a re-working of the old Velvets number 'Good Time Together', that sounds very wired and includes a snatch of girly chorus towards the close.

Lou's made the classic album we all knew he was capable of, the wait was worth it, Lou is now back at the top where he belongs. etc.

P.S. Theres a throwback to 'Sally Cant Dance' on the cover, how many will spot it though?

Tony D.

"I'd like to see a lot more emotion being put into songs. More feelings, peoples real feelings rather than just blatant aggression. Blatant aggression was great two years ago , but really I think people have got to show more of themselves in their songs. If you're a tough guy you've got a soft side too, and I think you should show every side of yourself because if you're closed to people that aint gonna help nobody. All the groups I liked showed every side of themselves, they showed what they thought about things and what they felt. I think a lot of punk rock music hasn't really done that, its been sort of a primal scream, those days should be over now, so I hope theres going to be more experiments and more emotions.

pic: Jem Gibbs

# - BILLY IDOL -

So you're going to write em-
onal songs then?

"I think 'Kiss Me Deadly's a good example of what I'm talking about, and thats the most recent song we've written. They dont necessarily have to be slow songs, even if its a really fast rocker its kinda more emotional, people're singing what they really feel. Really you dont feel angry all the time, I'm sorry but you just dont, sometimes you feel really great. I think its a mistake have all your songs saying "I dont wanna do this" and "I dont wanna do that". It was great two years ago but I want to write songs saying "I want to do this" and "I want to do that", and lets forget the shit that you dont wanna do. I think a lot of songs have been very negative,and I always felt that Gen X stood for being positive, thats why we sang 'Wild Youth' instead of the very obvious, uh, boredom, y'know what I mean? Beauase that was what it was all about to me, 'Wild Youth' was about an attitude, an attitude of being positive. It says, 'Got me clothes, got me hair cut' which is all part of your rebellion saying 'Screw You', for a cause. Its talking about a positive way of thinking, you have got some things, you've got yourself. And if you cant rely on yourself, whats the point of being alive? That was the whole point of punk rock, I thought. Punk was about individual expression, people saying what they thought, relying on themselves not on other people to help 'em out. Thats why everyone said they hated fucking heroes, 'cos they didn't want to rely on them anymore. You wanted to make your own music, and that stood for everythingelse

Why do you think punk changed from the positive to the negative?

"As it got bigger it seemed to get more fouled up, it seemed to get more misty. The press seemed to get worried about what was really going to happen, they kinda threw everything in hoping that one was going to ~~stick~~ surface and I think that boggled people, and they conformed to what they'd read in the media.
Like the biggest thing was like in 1975 we were all standing in funny clothes and dyed, sticky-up hair and stuff and you just thought 'I'm me, with these clothes on'. A year later its suddenly called punk rock and now everyone who looks like that is a punk rocker. Any geezer now who practically puts on a

leather jacket is a punk rocker. Its the way they blow things up, they mystify things ~~boy~~ by writing about it and not really ever being very clear.A lot of people read the stuff and got boggled about what actually was going on, and maybe because they couldn't see the groups themselves 'cos they dont live in London they got mis-led a bit. That doesnt mean to say the people in London arent mis-led, I just think thats what happened. The press causes a lot more trouble than its worth.

"I always thought punk rock was individualistic, I never believed in the punk rock movement because I just didn't think it was there. When you met all the people it wasn't a cohesive movement, it was just different groups forming and it just happened that a lot of the ideas were similar. I'll always be an individual, say what I think, maybe thats why we've come in for a lot of stick, although we've got a lot of fans too. I think a lot of people dont like us because they think 'oh, they dont toe the party line', y'know the medias line, I aint gonna toe their fucking lines."

You Dont toe Sham69 fans line either

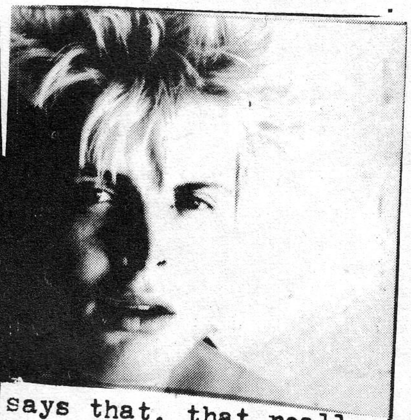
"I like Jimmy Pursey, if he's saying what he really feels than thats it for him, thats great, and for their fans great. What I dont like is they go round beating up kids their own age who are only trying to do the same things as them. It aint Sham 69's fault, its those fucking idiots who follow them. I've probably made a few enemies now but I just think its dumb. All the teds beating up the punks, rockabilly rebels beating up the punks, who are beating up the skins who are...it goes on and on. Its ridiculous, why dont we beat up the National Front or some other fuckers. Beating up your own age group seems really dumb. And thats excatly how THEY want it, isn't it. Thats the first rule of attack; divide and seperate. So long as they aint united they aint got a chance. And thats what I mean, punk rock was never a mass movement. It was always these little groups fighting, even right at the beginning it was Pistols fans hated those fans who hated...Its just a pain, that kinda shit.

A lot of people think you encourage violence tho'. Like in 'Kiss Me Deadly' you go "Another battle was won & lost at the Bishops End last night". Because you seemingly condone it, a lot of people think its encouragement.

" I thought it (that line) was about the football match, thats the way I interpreted it anyway. I didn't write the lyrics but thats the way I took it, cos football matches are like battles y'know. It aint people smashing each other up. But Tony (James) and I, when we wrote the song we were talking about violence in it. 'With violence for a fix', I mean it is like a drug, just like rock & roll is like a drug. If someone took R&R away I'd go round crying or something cos thats what I live for. So I guess for some people violence is something they really get off on, but I think its one that dont get you nowhere, whereas if you play guitar or sing and stuff it gets you further.

"I dont think any of our songs are actually about violence, we even sing in 'Your Generation', "violence aint our only stance", what that means is we've got other ways of battling things without violence, which is rock & roll.

"Incidentally, I think I'd better make it clear I do like Sham 69, its just a few of the people who follow them seem to get the wrong idea of what Jimmys saying. Even he says that, that really is important, or else you get people coming up..."

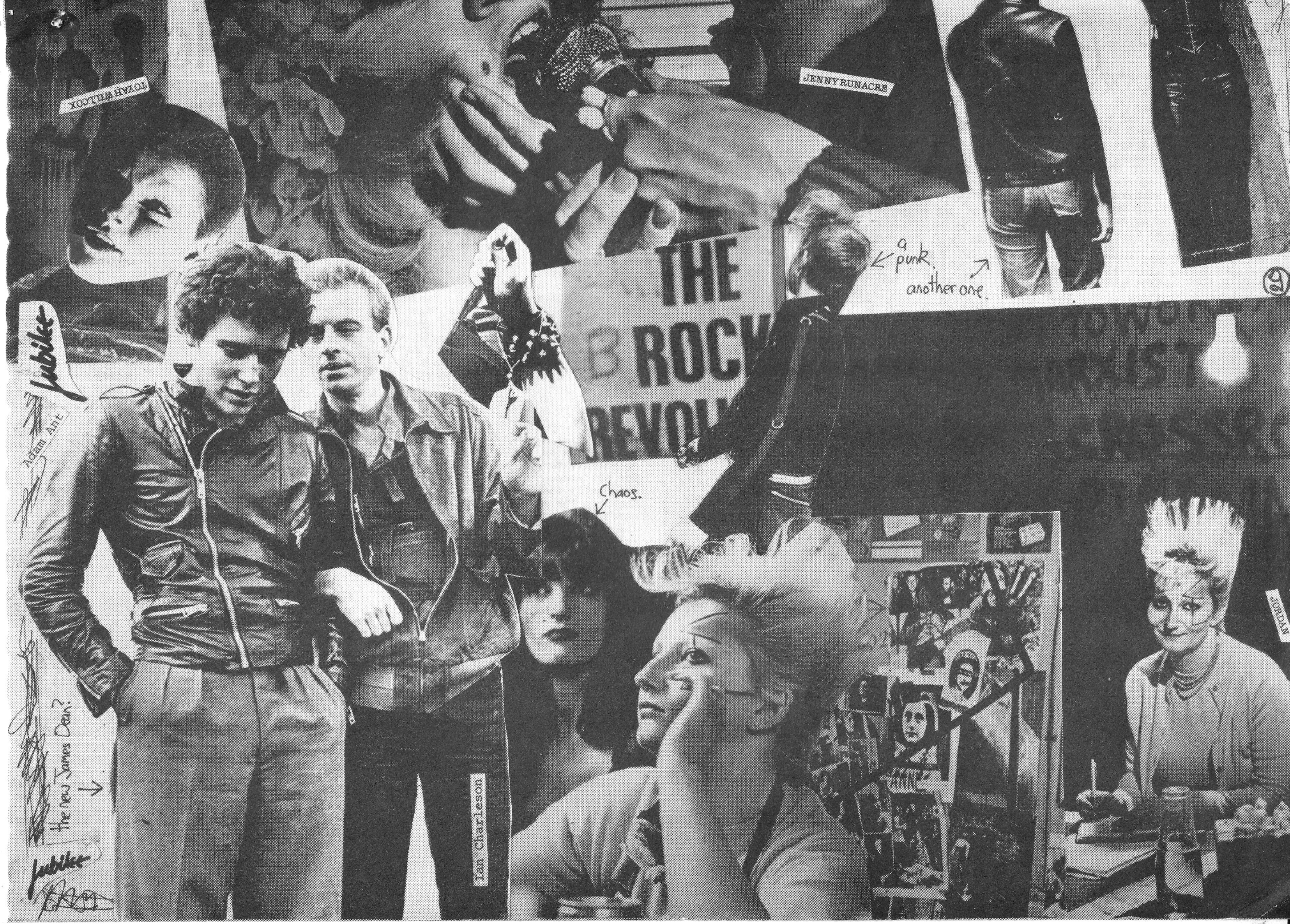


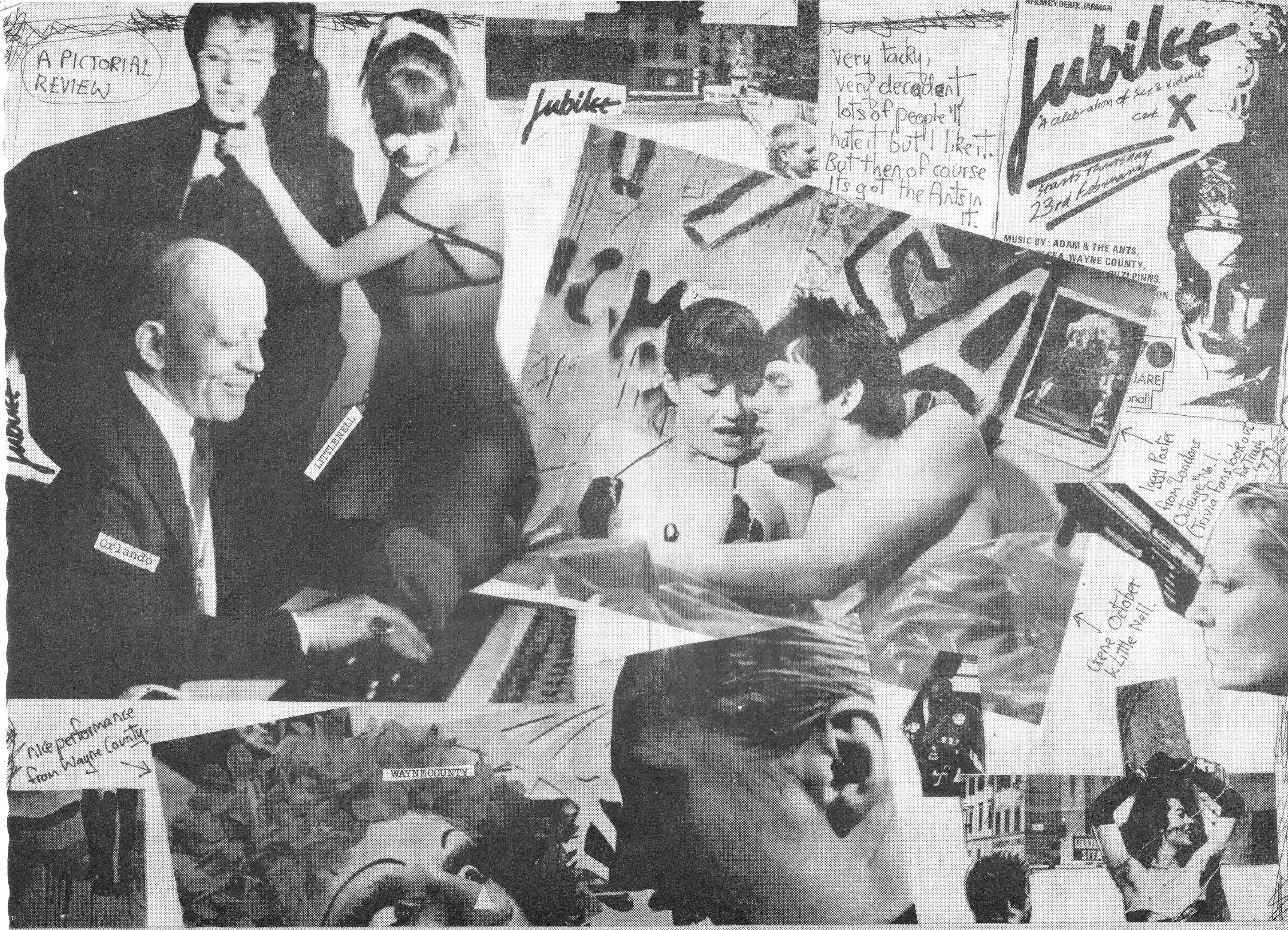
I dont like the way they go on about having to be ordinary,not looking different.

"I always liked loud clothes and stuff because I felt that was my way of saying what I felt about myself. I didnt want to be a faceless person in the crowd, I wanted to stick out. I didnt want to stand there looking great and nothing else, which a lot of people use that, they say ,"oh posers" and stuff, but I always wanted to feel it was me standing there in my clothes, with my ideas. I wear R&R clothes, thats my attitude."

What records have you been playing a lot recently?

"I've been playing a lot of Bruce Springsteen, also Bob Dylan, Trinity, Prince Far-I, Abba, Gene Vincent, Eddie Cochran, Buddy Holly, Elvis, Clash City Rockers.


TOYAH WILLCOX
JENNY RUNACRE
THE
B ROCK
REVOLU
a punk.
another one.
jubilee
Adam Ant
Chaos.
JORDAN
Ian Charleson
the new James Dean?
jubilee


Jubilee
Jubilee
Jubilee
ORLANDO
LITTLE NELL
WAYNE COUNTY
A FILM BY DEREK JARMAN
Jubilee
"A celebration of Sex & Violence"
cert. X
starts Thursday 23rd February
MUSIC BY: ADAM & THE ANTS,
WAYNE COUNTY,
SUZI PINNS,
ON.
JARE
onal

A PICTORIAL
REVIEW

Very tacky,
very decadent
lots of people'll
hate it but I like it.
But then of course
Its got the Ants in
it.

Iggy Posta
from "Londons
Outrage" No. 1.
(Trivia fans look out
for Trash '77)

Gene October
& Little Nell.

nice performance
from Wayne County.

"Rockabillys new, you cant revive rockabilly cos it never really happened, a lot of teds are getting into it now and they'll always get into it no matter what groups like Whirlwind and us do. We're both playing it to people we want to get it to, to the people who havent heard it and cant go and hear it at a ted club. The idea of it is simplicity, its just two guitars, a bass, a drum and singing. And then just lots of energy and having a laugh."

# LEVI & the ROCKATS

Interview by Tony D.

Levi Dexter, lead singer and (un-miked) guitarist with Levi & the Rockats, has found himself in the unique position of having feet in both the ted and the punk camps, and still has respect from each. More so than Whirlwind, who's proffesional approach goes right over the heads of punks whereas the more rough and ready act put on by the Rockats is more fun.
Although they only formed last autumn they've built up a reputation that must have astounded even the most fervent ted/punk supporter.
As a spokesman for rockabilly I asked him about the common complaints people have about his style of music.

Do you think you can progress in rockabilly?

"We started off with the very obvious R/billy things to do, like Carl Perkins and all that. We've wandered off that and gone into our own stuff or really, really obscure stuff nobodys ever heard of."

Do you think you're relevant to today playing this sort of stuff?

"Its like 'Rolling Rock' records always say, the sound of Americas youth, thats all it is. Its not fossils anymore."

Is there a Klu Klux Klan connection with all the confederate flags and 'South Will Rise Again' stuff?

photo: Wally Davidson.

"Its a long story, Its like if you say 'confederate' people think you go around saying, "put the niggers back in the cotton fields' and that. The South made 'em workers, they say slaves, they made 'em workers. They just didn't pay 'em a lot thats all. Blacks are still the same in America, they still work their balls of for fuck all, they're as much slaves now as they were then. (Tony- this point could go on for ever and still not reach anywhere, I dont agree with him and thats all I'm saying). And then what happens, the war started and the North started saying, 'oh you barbarians, makin them work', thats cause they never had any in the North, only a few anyway. The Klu Klux Klan went carousing around, half them were Union men anyway thats why they wore the masks anyway, they were just fucking maniacs. Its got nothing to do with the confederate flag, I hate it when people say, "oh confederate flag, you must be national front". I think black people are great, if we were national front we wouldn't have done our first gig with Steel Pulse would we? The reason for the flag, is because the music's southern."

Do you ever feel embarrassed singingrockabilly lyrics onstage. Y'know, "What am I saying, whats the point in these lyrics?"

"Oh no, not really. Its not really a sit down and listen to music. Its all about dancing and having a laugh, I cant understand how people can just stand and listen to a r/billy group. Its hard to get punks going, but once you do they pull out all the stops and go crazy, whereas teds'll pull one stop, jog around then stop and comb their hair and all that.

If a group played r/billy with meaningful, Clash-type lyrics would you still call it r/billy?

"I reckon you could do them with deep messages in them but then they wouldnt be rockabilly. The message in r/billy is to have fun."

Why did teds start beating up punks?

"It was a load of mixture of things, but two main things really were... it started of little really, stupid little things and the press blew all that out of proportion. My theory of how things fucked up was when a ted decides to become a ted, they look at all the normal kids walking down the street and says, 'oh god I cant stand being one of these normal kids anymore, I wanna be different I want people to look at me'. So they turn ted, grease their hair up, put on a bright drape and walk down the road and look in all the mirrors, make sure they look really cool, and then people walk past and go 'oh look theres a ted over there', and the teds thinks 'oh, great, t'riffic' and that. This went on for years since Let It Rock days, people looked at you and you felt great, and then all of a sudden one summer 10 teds could walk down the road and be ignored, and then someone would say 'oh look, a punk'

the teds became normal kids on the street again, they didnt get the attention. They just panicked and said 'lets stomp 'em out' ,and no-one stopped 'em. The old fogeys said, 'we can trust the ol' teds to wipe out these sick minds'. So they went around stomping every punk they could get their hands on , so the punks started walking round in groups cause they were nervous. And when you have little groups you have battles, which the press got hold of and blew up.
If they hadn't panicked and tried to stomp 'em out it would have been so much better. It just one of those things.
For a time if you even spoke to a punk the teds'd beat you up, now its sorted itself out and most teds want to get together thesedays. Theres always a section , 50% of teds want to go to punk gigs and things these days, I'd like 50% of punks to be able to go to ted clubs

If you've seen the Rockats onstage you'll have no doubt noticed that Levi strums along on a battered acoustic guitar, that isnt amplified in anyway. It looks good, yeah, but why?

"Its not for the sound really..."

Do you actually play the songs or do you just play anything?

"I play most of the songs, but itsmore for, I feel more comfortable moving about. Its really something I can take my aggression out on, I'm giving it up tho', it shreds my fingers up.

Oh yeah, how old are you anyway?

"Eighteen".

Did you ever get any trouble at school wearing the ted stuff?

"I couldn't wear it, it was a strict school. On my last day at school I went in with the loudest clothes I could find. I wore a red, bright red jacket, ice blue drainpipes, a lime green shirt and these sort of scarves Elvis used wear round the neck."

They're going on tour with the Rich Kids soon, because they dont want to be tied down to playing to punk audiences, after fighting to stop solely playing to teds.
They probably wont change the world, but they might brighten your existence, if you want to experiment in hedonism instead of artyness for awhile.

The Rockats together. (they rock out maaan!)

# Revolution ~~Now!!~~ . . Tomorrow

during the past month I got a letter from a group called The Spitoons saying I should do a page on new bands each issue (starting with them of course) and if I was interested to hear a cassette of them to write back.
The natural thing to do is write back, right.?
I would of thought so, but then they wrote again after my reply :

"Ta very much for the letter, would you believe it has been our very first response from anywhere we've sent to..."

But then of course I forgot that the vast majority of (semi) established fanzines are very snobbish and elitist, far more opposed to newcomers than the old structures we were supposed to be dismantling.
Its incredibly sad that nowadays all most fanzine writers want is a job for Zig Zag or (wow!) a job for Sounds or NME. Well I used to be like that too until I got there and found it was nowhere at all, so got out in time (thank god my music's still alive).

Anyway, I also got a letter from an Edinburgh group called The Freeze who tell me they're pretty good. And also a group calle The Magnets dress very well, but a lot of their ideas (that are obviously there) are submerged in inexperience.

# Where were you in '72? Special

the groups are now in cabaret, the records live on..

Coo Ca Choo

Ballroom Blitz

Devil Gate Drive

Tiger Feet

I Love to Boogie

Rocket

Jealous Mind

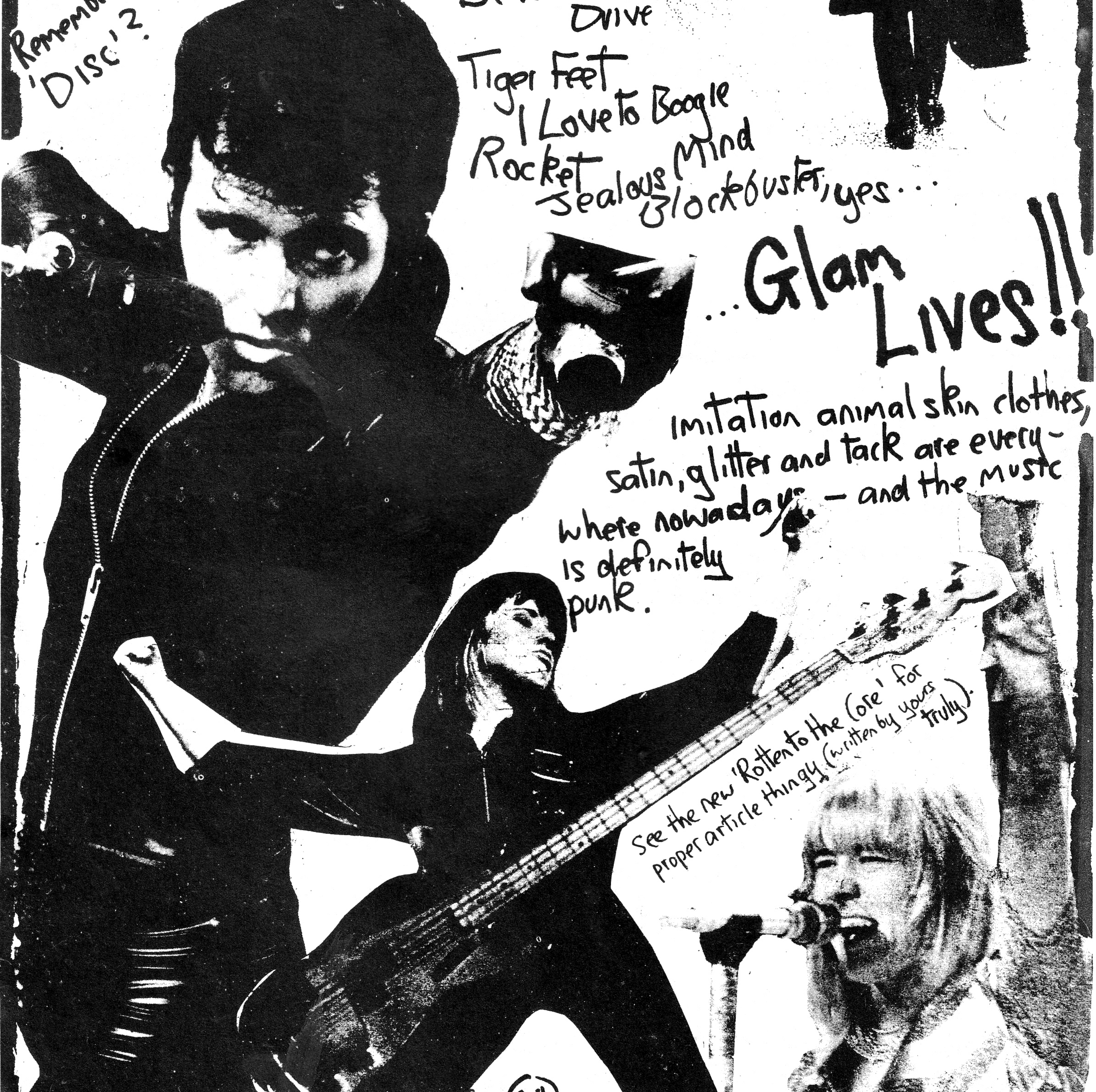
Blockbuster, yes...

BOLAN'S
BACK

Remember 'Disc'?

# ...Glam Lives!!

Imitation animal skin clothes, satin, glitter and tack are everywhere nowadays - and the music is definitely punk.



See the new 'Rotten to the Core' for proper article thingy (written by yours truly).

# AFTER YOU'VE READ THIS YOU WONT NEED TO BUY THE ALBUMS... ...REVIEWS

**GENERATION X (Chrysalis)** ♡

Although the Lou Reed album may be better, this is probably the most important British album release this year so far.

If I wanted to be generous I'd say it was a better debut than the other big punk debuts, the Clash and the Pistols, the reason why I wont will come up at the end. I will say that they were right to wait until they'd got it as good as possible before releasing it, resisting the pressures from Chrysalis execs who obviously wanted something fast for their £200,000 advance. The production is excellent, not over-produced like a Boomtown Rats job, just enough to combine the power thats so essential to punk with the technical trickeries that give an album its colour.

'100 Punks' and 'Promises Promises' were both debuted at the Roundhouse last Nov. and acted as great adverts for the (then) forthcoming album. On the actual vinyl though they dont sound the blockbusters they were onstage (esp. 'Promises'). No, the best track for me is 'Listen' followed by the BOC 'Reaper'/ Springsteen lyric 'Kiss Me Deadly' which is one of the few conceptual punk experiments that has worked.

Trivia note- 'Kiss Me Deadly' was strongly considered for the album title until they decided it might be thought pretentious...

The one sour note, unfortunatly, is the guitar solos courtesy Bob Andrews, the worst of which crops up on the otherwise excellent 'Youth Youth Youth' (It wouldn't seem outta place at a Ted Nugent concert, not a reccomendation) and its this that makes me say 'wait six months, then I'll say wether its better than the Clash or Pistols'.

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**KIM FOWLEY: LIVING ON THE STREETS. (Sonet).**

'California Summertime' is the main justification for buying this, along with its original b-side 'Hollywood Nites' and the british single 'Motor Boat'.

The albums reason for being is to clear up a lot of Fowleys singles released in the not too distant past around the world, not as a technically 'new' album. Theres four new tracks stuck on the end but they're obvious 'bang out product' to fill it out. Its more for collectors, thats not to say you wont like it (you probably wont tho', its high quality product and suffers the fate of insubstantiality as a result). But 'California Summertime' must come out on a single in this countfy soon, its too good to be forgotten.

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**CHERRY VANILLA: BAD GIRL (RCA)** ♡

'I Know How to Hook', 'Hard as a Rock', 'Foxy Bitch', 'Bad Girl'. Get the picture? I havent seen the cover yet but I'd guess it'll be a visual continuation of the lyrics... S-E-X.

Musically its Bette Midler vaudeville, folks, I havent seen her live so I dont know if this matches up to her onstage performance, I can tell you that the songs stand up individually as tunes n' stuff. Its good but is it punk?

New Television album is as bad as their last, its maybe even worse.

**JUBILEE SOUNDTRACK: (Polybore)** ♡

'Plastic Surgery' and 'Deutscher Girls' by the Ants and 'Rule Britannia' by Suzi Pinns. Is it worth £3.50 just for these three gems (all are classics)? I love the album, but I got mine free. Unless you cant hold out much longer, wait for the Ants own album.

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**999 (United Artists).**

Half the time you see 999 live you see god, the rest of the time you wonder what you ever saw in them. Unfortunatly this album reminds me of the bad gigs, Nick Cash's voice even begins to grate here and there ('Crazy') and that isnt too good coming from someone who used to stand up for this band during debates last year. "Stranglers/Vibrators" keeps leaping into my head whilst listening to this for some reason, and I dont want those sort of thoughts. If you do maybe you'll like this album. Me? I'll stick to the singles.

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**Boys: Alternative Chartbusters, (Nems).** 👎

Steal the cover from Woolies, if you happen to get the record inside, listen to 'Heroine' and then sell it to a Live Wire reader.

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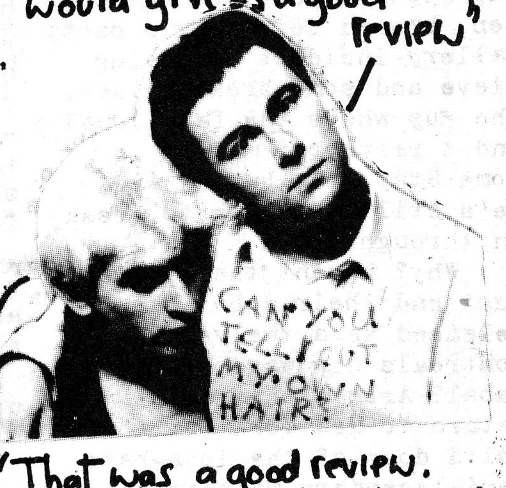
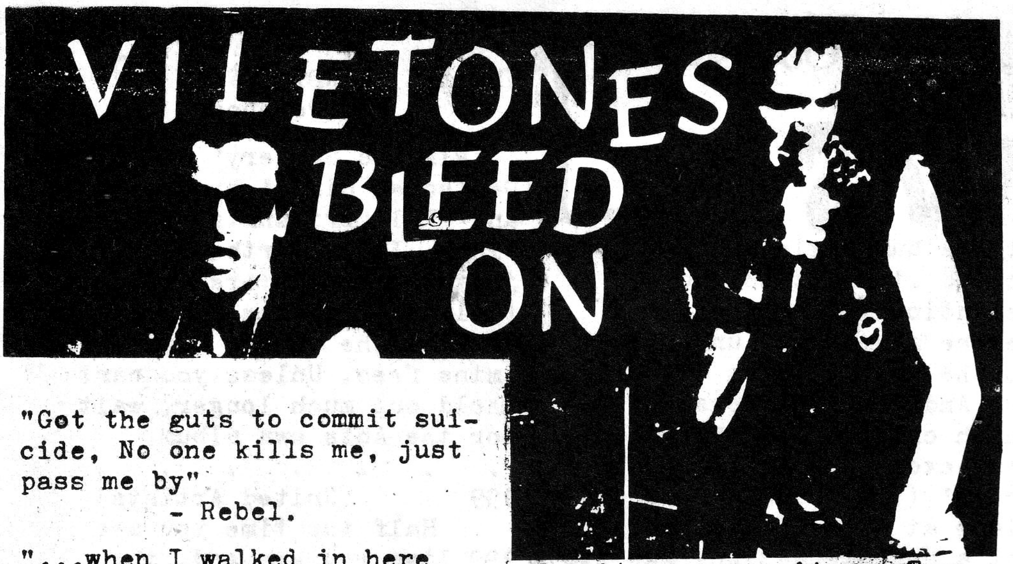
**BUZZCOCKS: Another Music. (UA)**

File it beside Wire under "oh no, not another arty drone band".


"I thought you said RAT would give us a good review"
CAN YOU TELL ITS NOT MY OWN HAIR?
"That was a good review. You should have seen the Bethnal one"

This page aint very arty I know, not enough space.

# VILETONES BLEED ON



"Got the guts to commit suicide, No one kills me, just pass me by"
- Rebel.

"...when I walked in here today and I looked at him he just reminded me so much of Jim (Iggy). When I walked in ...I havent felt that kind of atmosphere for seven years".
- Detroit Wheels keyboardist.

"I made two girls throw up, last night when I cut my arm. D'wanna see something?"

I'm a mite squeamish but these cuts, uh, ruts, would make a seasoned surgeon wince. Five grooves, carved at intervals across Dogs upper arm and encrusted with blackened ,dried blood. And on his bare chest, 'Iggy '69', in relief. A tribute that pales the master himself.

Steven is returning to self-mutilation, once his trade and trap and which he'd been strictly avoiding for months. Iggy doesnt cut himself anymore, he's finally got his chinese rug and that's cool. The British punks like themselves too much to ever risk that kind of committment. That leaves Nazi Dog, real name Steven Leckie, the guy El Mocambo, home of the Rolling Stones and other business men, banned following a nasty gallery incident involving Steve and some broken glass. The guy who's _the_ face locally and a respected madman in some Stateside burgs. And he's still fighting to break on through.

Why? Havent the Viletones just had their debut e.p. released as a twelve inch on Montreals new wave Montreco label? Aren't they about to return to New York for their third dose of the love-hate semi-legendary relationship the city shares with them? Hasn't everyone 'tween Toronto and London heard something about Nazi Dog, the guy who still cuts himself?

"Man, that mutilation jazz went out years ago, someone else did it first". I guess so buddy, glad it wasnt you aintcha. Uh-huh...

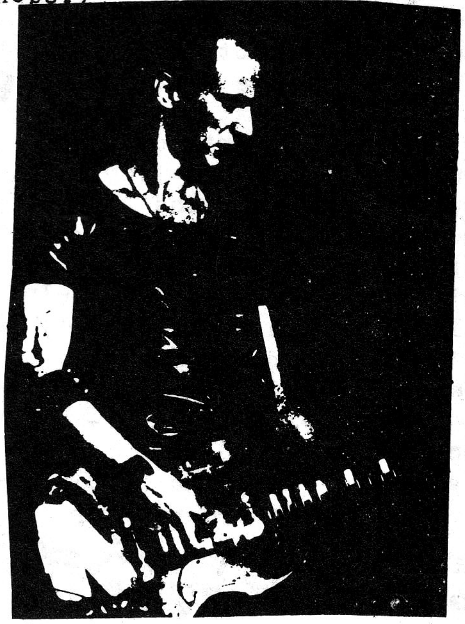
So, whats the fight about, anyways? Working class prospects they're not because they're not of the working class. I dont even think Canada has a working class. They're not making a statement , they know no-one listens unless it's to call you a hypocrite and besides, they aren't that pretentious. Nor are they biding time in search of decent management, there's no such animal.

After all of it , the Viletones, in their crazy, muddled fashion, are fighting for acceptance. Not mass adulation mind, acceptance. Granted they have fans and exposure but in the first case not enough and in the second not sufficently positive. The irony of it is that despite his initial facist buffoonery Nazi Dog is genuine star material. The boy has charisma. Its muted, crawling to you like blood -poisoning. He's beady-eyed, very thin and pallid- the lost soul chasing its tail, hungry for those good times baby. Not exactly music business gold. Unique and straight ahead, inspite of himself almost.

The Viletones are undisciplined, they wont rehearse, they step all over their own feet. They're not geniuses. Nor spokesmen nor musicians. The Viletones are in the inept yet epiphanal state The Stooges were ignored for ten years ago, for much the same reasons. It still isnt good enough to be out front. David Bowie and Alice Cooper packaged it for sales and Iggy had to compromise to even begin a true Stooges conciousness amongst the susceptible. The Viletones wont package it and they wont be around to revive it. Its a drag.

Everyone is so busy seeking the approved punk protest jingle and pose that gives one identity for all and the hope of a safety pin cushion in every home. There's no place for a street fightting surfing bird like Nazi Dog or his rag tag fellows. Still, every other rich kid on the North American continent will record an 'I hate the rich' (Dils) with money Daddy borrowed them using their first car as collateral. The NME will still pick the single to click for relevant content and a "catchy" riff. Between mice and men... the squeaking is overwhelming.

Fact is, Nazi Dog is an original. Painful and desperate and obsessed. Stepping into Iggy's shoes but taking it just one size bigger . Total oblivion, nil thanks. So who cares? I bet YOU dont, really cant expect you too. It bugs me I tell you... and Steven wont have Dave Bowie to kiss him goodnight in seven years...it aint fair.

* Jeremy S. Gluck. *
( a Canadian on Canadas only hope.)